DOCUMENT RESUME

ED 164 218 RC 011 052

AUTHOR Ahler, Janet; Perrone, Vito
TITLE An Evaluation Report of "Social Conflicts" and "Fine Arts": The American Indian Curricula Development Program for Grades 9-12.
PUB DATE Jun 77
NOTE 54p.

EDRS PRICE MF-$0.83 HC-$3.50 Plus Postage.
DESCRIPTORS Art; Cultural Awareness; Cultural Enrichment; *Culture Conflict; Curriculum Development; *Curriculum Evaluation; *Fine Arts; *Instructional Materials; Librarians; Library Role; *Secondary Education; Social Discrimination; Social Problems; Teachers
IDENTIFIERS *American Indian Education; *Field Tests

ABSTRACT

The American Indian Curricula Development Program (AICDP) produced a two-package program for grades 9-12. The "Social Conflict" package, with Prejudice, Indian Education, Americanizing the Indian, and B.I.A. units, and the "Fine Arts" package, with Art, Music, Literature, and Dance and Drama units, were Pan-Indian in orientation with a strong contemporary issues base. AICDP sent the program to 21 North Dakota high schools for introductory use. Evaluators interviewed participating teachers and librarians formally and informally, and attended AICDP workshops to offer AICDP some external perspective on the program and to determine how it was used and viewed by educators. The program had considerable overall merit. The 18 teachers in 14 schools who actually used the materials used the packages, Teacher Guides, supplementary materials and suggested activities selectively. The Art and Prejudice units were the best. Most teachers found reading levels satisfactory, content accurate, and the material beneficial to Indian and non-Indian students alike. Few high school libraries had the resources necessary for the program. AICDP should integrate the two packages in the program and reduce the overall cost. In addition, there should be more AICDP workshops, teacher and student feedback and evaluation, and improved libraries. (SB)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED164218

RC

DEC 1978
RECEIVED

An Evaluation Report
of

Social Conflicts and Fine Arts
The American Indian Curricula Development Program
for
Grades 9-12

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Janet G. Ahler

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

Prepared by

Janet Ahler and Vito Perrone
Center for Teaching & Learning
University of North Dakota
Grand Forks, N.D.

June 1977

RC 011052

An Introductory Statement

The belief in America as a crucible, a "melting pot" that grew richer through the alchemy of cultural integration, has been exposed in recent years as myth. The rhetoric that supported the melting pot theory was essentially liberal - a vision of diverse people changing together to form a new type of person, uniquely American. The practice was nativist, demanding that individuals turn their backs upon their non-Anglo past. Despite a professed respect for the uniqueness of individuals, educational systems developed preferred modes of communicating, relating, motivating and teaching which were characteristic of mainstream culture. The legacy of such a direction has been costly - not just for those who were asked to take on the lifestyle of the dominant culture but for those who were denied the full measure of other cultures' contributions to their own lives. Misunderstanding, misinformation, prejudice, violence and school failure are only a few of the legacies.

While the melting pot ideology and practice always had its critics, it received its biggest jolt in the post-World War II period from Blacks, Puerto Ricans, Mexican-Americans and Native American Indians who demanded an equitable share of America's promise along with the maintenance of a distinctive lifestyle. While mainstream cultural values continue to influence many of the directions in America's schools, "Cultural Pluralism" is beginning to move beyond rhetoric. In large measure, this is occuring because America's minorities have taken on the responsibility for assuring that Cultural Pluralism has substance. Rather than waiting for the schools and the publishers to develop appropriate Native American curriculum materials, for example, Native American organizations have assumed the responsibility. The early leadership in Native American curriculum development came from Rough Rock,

Arizona and the Navaho Nation in 1968. Since then other tribes and tribal related organizations have entered the field. The 9 - 12 curriculum materials which are under review in this evaluation were produced under the auspices of the United Tribes of North Dakota.*

The American Indian Curricula Development Program was organized in 1972 "for the purpose of developing a Plains Indian curricula to meet the cultural and educational needs of all Indian and non-Indian students in grades K-12" (Program Description brochure). The principal objective of the program is "the development of a Native American curricula that will lead to understanding, acceptance and increased cross-cultural communication among students, teachers and community members. Another goal is to instruct elementary and secondary teachers and college educators on implementing and utilizing the curricula" (Program Description brochure).

It should be noted that A.I.C.D.P. is an enormously ambitious, as well as unique, enterprise. While other Native American organizations have developed a variety of Native American Units, none have attempted to develop a full K-12 curriculum with a wide range of supportive print and non-print materials.

The 9 - 12 materials were completed in the summer of 1976 and were introduced in a small number of North Dakota schools in the Fall of 1976. How the materials were used and viewed was the focus of this evaluation. Our report is organized as follows: Description of the 9 - 12 materials; Evaluation Procedures; Evaluation Results; Additional Observations; Conclusions and Recommendations. The Appendices include: a Letter to Schools requesting

---

*The American Indian Curricula Development Program is one of the branches of the United Tribes Educational Technical Center, Bismarck, North Dakota.

information; a List of Schools in which the materials were expected by A.I.C.D.P. to be used during the 1976-1977 school year; the Interview Schedules; and a brief Content Analysis.

It should be made clear at the outset of this report that we are supportive of the directions established by A.I.C.D.P. We believe a wide range of ethnic materials are needed in the schools. In communities serving large numbers of Native American children and young people, materials relating to the Native American are essential, not only to Native Americans but to non-Native Americans as well.

II

Description of the 9 - 12 Materials

The A.I.C.D.P. 9 - 12 program consists of two curriculum packages, Social Conflicts and Fine Arts. Unlike the elementary and intermediate materials (K - 8),which are largely oriented toward particular Plains tribes or reservation communities, the secondary program is Pan-Indian in orientation. It has a strong contemporary issues base and is designed for interaction and activity.*

The Social Conflicts package (generally called a "Kit" by A.I.C.D.P.) is organized around four major units: Prejudice, Indian Education, Americanizing the Indian, and The Bureau of Indian Affairs. The package includes a Teacher's Guide (54 pages), ten Student Handbooks (49 pages), a series of Activity Cards, Transparency Originals, a Poster, a BIA Organization Chart,

---

*The elementary program (K-5) is rooted in traditional life-styles of the Plains Indians; the intermediate materials (6-8) deal principally with "turn of the century" reservation era subject matter. These programs are in use in large numbers of North Dakota schools. The evaluation of these materials by teachers has been positive. (See American Indian Curricula Development Program Evaluation by Ann Grooms, 1976.)

Native Americans: The New Indian Resistance by William Meyer (a Little/New World paperback publication) and Career Development Opportunities for Native Americans (a BIA produced pamphlet).

The Social Conflicts student handbook is divided into the program's four major units. The general introduction to the student provides an explanation of the "issues" orientation of the units. It is explicitly stated that "the Indian point of view is presented." The narrative goes on to suggest that "This material deals with the Indian side of the story. It is told by Indian people rather than by outsiders who are either misinformed or unsympathetic to the Indian point of view" (Introduction). The general objectives and rationale for each of the four units are also outlined in the introduction along with a final statement that the units are basically "introductory." The "Prejudice" unit consists of brief excerpts from a variety of published sources, terminology definitions and poetry. The readings in the "Indian Education" unit are primarily A.I.C.D.P. summaries of such topics as Early Education, Boarding Schools, the Meriam Survey, the Indian Education Act, and Federal Funding and New Directions. The "Americanizing the Indian" unit is predominantly made up of summarized information, with occasional excerpts from published materials. Major themes are The Dawes Act, Indian Citizenship Act, Indian Claims Commission, Termination Policy, Garrison Reservoir and Self Determination, among others. The unit on the "Bureau of Indian Affairs" includes several excerpts which are principally related to the "problems of bureaucracy."

The Teacher's Guide for Social Conflicts is also organized around the four major units. The "Foreword" makes explicit for the teacher that the "Indian point of view" is dominant. This introduction also specifies that

conceptual learning should be stressed and that the units were designed for grades nine through twelve. The broad objectives of A.I.C.D.P. are included in this section as well. Although the organization of each unit is not uniform in format, certain elements are found in each; namely, unit objectives, class activities, suggested class discussion questions, and bibliographies. In addition, a well organized lesson plan is suggested in the "Education" unit and the "Americanizing the Indian" unit offers a role-playing activity and extensive background information for teachers. A sample of a student portfolio is provided in the "Bureau of Indian Affairs" unit. The supplemental materials (transparencies, poster, etc.) are generally keyed to a variety of activities specified in the Teacher's Guide.

The second part of the 9 - 12 curriculum program, Fine Arts, is also organized around four major units: Art, Music, Literature, Dance and Drama. The Fine Arts package includes a Teacher's Guide (57 pages), ten Student Handbooks (145 pages), eight Posters, twelve Symbolism and Design Plates, ten Profile Cards of Contemporary Native American Artists, and a Cassette Tape of Protest Songs.

The Student Handbook for Fine Arts is organized around the program's four major units. The general introduction to the student explains that each unit was written by a different staff member; hence, "there are four kinds of writing styles." Stress is also placed on the non-sequential nature of the material. The "Indian Point of View" is again outlined. The narrative reads: "the ideas and content in this handbook reflect Native American attitudes, beliefs and philosophy of life." The "Art" unit in the Student Handbook introduces the Plains tribes whose art is being considered and explains the symbolism and color found in the various Symbolism and Design plates. The unit is followed by a bibliography. The "Profile Cards of Contemporary

Native American Artists" are supplemental to this unit. The "Music" unit provides sections on such themes as Native American Protest Music, Native American Musicians, 60's Message Songs, Lyrics and Activities, Native American "Protest" Lyrics, and Music Theory. Drawings and photographs are contained in this unit in addition to a bibliography. Sections in the "Native American Literature" unit include: Contemporary Indian Literature, which is composed of excerpts of published material and a bibliography; Oratory, entailing an explanation for Indian reliance on oratory, excerpts from several speeches, and a bibliography; and Novels, which provides only a recommendation to the students to read Laughing Boy and House Made of Dawn. The "Dance and Drama" unit offers descriptive information rather than actual excercises on Native American dance, a play entitled "The Sly Old Bag," and a bibliography. A variety of photographs are scattered throughout the final two units.

The "Foreword" in the Fine Arts Teacher's Guide is similar to that provided in the Student Handbook with the addition of a statement of the broad objectives of A.I.C.D.P. The organization of the units is quite diverse. The "Art" unit includes summary and background information for the teacher, "performance" objectives, discussion questions, classroom activities, and a bibliography. With the exception of extensive discussion questions, many of the same elements are found in the "Music" unit. This unit also lists addresses for obtaining additional material and information. Descriptive notes, "performance" objectives, discussion questions and answers, writing exercises, and bibliographies are furnished in the "Native American Literature" unit. Teachers are also provided an extended study guide for LaFarge's Laughing Boy. The "Dance and Drama"

unit gives considerable background information and a bibliography. The supplemental materials are all correlated to particular themes within the respective units.

III

Evaluation Procedures

The basic design for this evaluation of the A.I.C.D.P. 9 - 12 materials was formulated in the Fall of 1976. Our principal concern was to determine how the materials were being used and viewed as well as to offer the A.I.C.D.P. staff an external perspective on their secondary school program. We met with the program director in Bismarck on October 1 and December 15 to collect materials and background information on the project. The actual implementation of the evaluation, originally planned for January 1977 was delayed because the curriculum materials were not sent to the schools by A.I.C.D.P. until early in December 1976.

A list of the twenty-one secondary schools which were sent Social Conflicts and Fine Arts was supplied by the director of A.I.C.D.P.* (See Appendix B for a list of the schools). Twenty of these schools were located on or near Indian reservations in North Dakota. Letters were sent to the principals of these twenty-one schools in January, 1977 requesting the name(s) of the teachers who had used or who were planning to use the Social Conflicts or Fine Arts packages in their classrooms during the spring semester, 1977 (See Appendix A). By the middle of March, only six responses to the written request had been received. During the last week of March and

---

*The materials were sent without cost to these schools with the expectation that they would be used. A.I.C.D.P. expected to learn from their attempts at implementation.

the first week of April telephone calls were made to principals who had not responded to elicit the names of the teachers. This procedure was much more successful. Two of the principals claimed initially to know nothing about the A.I.C.D.P. 9 - 12 curricular materials. After further checking, one of these principals located the materials but the other had not found them even by the end of April. Three additional schools had received the kits, but the principals stated that they either had no intentions of using them or were planning to integrate the materials into their academic programs during the 1977-78 school year. With the foregoing information we arranged to make on-site visits to the sixteen schools which had indicated they were using the materials. One other school using the materials was located in the far western part of the state, a considerable distance from the other sites. Because an on-site visit to this school would have required another day and a half in the field we decided to contact the school by telephone rather than make an on-site visit to complete the interview schedule.

During the first two weeks of April, two interview schedules were developed: a fifteen page schedule for teachers who had utilized the Social Conflicts and/or Fine Arts materials in their classrooms (see Appendix C); and a two page schedule for school librarians (see Appendix D). The interview schedule for the teachers was designed to elicit information about the manner in which the A.I.C.D.P. materials had been used and to determine the teachers' evaluations of the materials. The evaluation questions were oriented toward the stated objectives of the A.I.C.D.P. 9 - 12 curricular program. In many cases, the objectives were simply restated as questions. The interview schedule for the school librarians was prepared to gather information about the availability of supplemental bibliographical materials

listed in the Social Conflicts and Fine Arts packages.

Interviews were conducted in the vicinity of the Turtle Mountain Reservation on April 25 - 26 and in the vicinity of the Fort Totten Reservation on April 27 - 28. Visits were made to schools in the area of the Fort Berthold Reservation from May 2 to 5. From May 9 through 12 contacts were made at schools on the Standing Rock Reservation and at Fargo, North Dakota. The interviews were conducted in the privacy of a teachers' lounge, an administrative office or an empty classroom, and usually lasted for 30 to 45 minutes. In three instances we began interviews with teachers who revealed that they had not actually used the materials. Originally, we had thought to interview a sample of students who had used the A.I.C.D.P. materials and to observe the materials in actual use in a classroom. Time constraints, the limited implementation and mixed reactions to some parts of the materials caused us to forego any attempt to gain student responses.

In addition to the formal interviews, we had a number of informal conversations about the A.I.C.D.P. materials with principals and teachers who were not directly using them. These proved enlightening.

Finally, we attended two A.I.C.D.P. workshops to gain some perspective on the effectiveness of the staff's introduction of the materials to teachers. The first workshop was held in Bismarck, January 25-27. Unfortunately, most of the teachers attending this workshop were from elementary schools rather than from the secondary schools where the materials were in use. The workshop leader was not a member of the A.I.C.D.P. staff but an outside curriculum specialist with a strong elementary school orientation. The second workshop was held April 12 through 14 in Grand Forks in conjunction with a leadership training workshop on multi-ethnic curriculum.

This was a relatively small and heterogeneous workshop, but it did afford another opportunity to observe the A.I.C.D.P. curricular materials being presented.

IV

Evaluation Results

Although twenty-one schools were sent the A.I.C.D.P. secondary school materials, only sixteen were actually visited in the course of the evaluation. Four were eliminated from the on-site visitation schedule because the principals at those schools reported that no teachers were using the materials. The other school that we did not visit was too far removed from the other sites to justify an on-site interview; the teacher using the materials at this site was interviewed by telephone. Among the sixteen schools in which a site visit was made, three did not have teachers who were utilizing the materials. The principals had been misinformed about the situation in their schools. Teachers in two of these schools had never even seen the materials; they were, however, using the intermediate level materials (6 - 8) in their classes. The teacher in the remaining school had the materials but had decided not to use them until "next year."

A total of eighteen teachers in fourteen schools had actually used the materials. This, then, was the sample for our evaluation. Fourteen of these teachers had used some portion of the Social Conflict package and eleven had used some portion of the Fine Arts package (seven of the eighteen had made use of both). Of the eighteen teachers we interviewed, two were unable to complete the interview because they had only used the Social Conflict package as a teacher-resource and not directly with their students. As a result, these two teachers could only respond to the initial questions.

Although they offered general evaluative impressions about the materials, their responses are not represented in the total data derived from the interview schedule. With one exception, the teachers interviewed were non-Indian.

When asked about the approximate ratio of Indian and non-Indian students in their classes, most teachers responded with the percentage of Indian students which ranged from 0% to 100% Indian students. Nine of the teachers had 90 - 100% Indian students in those classes in which the A.I.C.D.P. materials had been utilized.* All eighteen respondents supported the need for Indian-related curriculum materials in their schools. Five teachers had been introduced to the A.I.C.D.P. 9 - 12 materials by early fall, 1976. Seven had become aware of the materials by January, 1977. The remaining six either could not remember when they had first seen the materials or had been introduced to them after January 1977. Fourteen of the teachers had first seen the materials at their own school; one had been introduced to them at a workshop in Belcourt, one at Mary College, and two at the NDEA Teachers' Convention. Six of the eighteen teachers had attended workshops during the school year in which the 9 - 12 materials were demonstrated by the A.I.C.D.P. staff. All six agreed that the demonstration was beneficial to their teaching of the materials. The twelve teachers who had not attended a workshop all indicated that they would be interested in participating in such a workshop.

---

*In one school the materials were used only in the Indian Studies Program. Non-Indian students did not participate in Indian Studies courses.

Response of Teachers to The Social Conflicts Package

The Social Conflicts package was used by fourteen teachers as follows:

As a package in its entirety	1
Only particular unit(s) or parts of units	8
As a resource available to the students	3
As a teacher resource	4
Only the Native Americans book	1

Teachers who had used certain units or parts of units in their classrooms made use of the following:

Prejudice unit	7
Indian Education unit	4
Americanizing the Indian unit	4
B.I.A. unit	2

It was difficult for most of the teachers who used only parts of the Social Conflicts package to estimate the total number of class periods devoted to the materials but the estimates ranged from two hours to "every class period in an entire quarter." The teachers who had made the package available to the students as resource material organized in several ways. One had assigned research topics on North Dakota and showed the students particular sections of Social Conflicts that could be used for their projects. Another teacher duplicated copies of selected information in the A.I.C.D.P. materials and suggested that the students take them home for their parents to read. The third teacher simply told students that the materials were available to them.

All of the teachers were asked if the package as a whole or particular unit(s) fit easily into their pre-determined curriculum for the semester. Eight responded that it had, two were ambivalent and four felt that it had not fit in easily, principally because:

- "it just had to be interjected into what had already been planned."
- "there wasn't enough time to plan for it."

Six teachers had utilized the Teacher's Guide for the Social Conflicts package. (Two additional individuals indicated that they had read the Guide but had not used it for directions.) Two of the teachers who had not used the Teacher's Guide indicated that they had never seen a copy of it. Of the six using the Teacher's Guide five had made use of the objectives specified in the units; one had not. The latter claimed that "the objectives did not pertain to non-Indian students." Only one of the six teachers had utilized any of the bibliographic resources listed throughout the Teacher's Guide. This particular teacher stated that many of the resources were available in the classroom but not in the school library. Three of the five who had not used any of the bibliographic resources did not believe that their libraries had much of what was listed. Four of the six teachers had implemented some of the suggested classroom activities in the Teacher's Guide; all found them to be effective. Seven teachers indicated that they had developed their own classroom activities rather than use the suggested activities in the Teacher's Guide. Five of the eight teachers who had either used or read the Teacher's Guide felt that the information provided was sufficient for teaching the units. The other three teachers offered the following reasons for considering the information insufficient:

- "It needs more orientation toward a mixed group of Indian and non-Indian students."
- "The teacher still has to do too much."
- "It needs more information on other supplemental materials and activities."

Nine of the fourteen teachers had used some of the supplemental materials that are part of the Social Conflicts package. Those listed by the nine teachers were:

Activity Cards	1
Transparency Originals	1
Poster	8
B.I.A. Organizational Chart	5
Native Americans by William Meyer	5
Career Development Opportunities for Native Americans by the B.I.A.	3

Eight of the nine teachers using the supplemental materials reported that they were useful for teaching the related units.

Six of the fourteen teachers who used the Social Conflicts package believed that the reading level was appropriate for students in their classes. Eight teachers felt that the reading level was too advanced for their students. Ten teachers offered the title of a particular unit or portion of a unit which they though was most beneficial to the students:

Prejudice unit	5
Indian Education unit	2
Native Americans book	1

The remaining two teachers liked and used the cassette tape of Protest Songs although the tape is part of the Fine Arts unit, not the Social Conflicts unit. Five teachers believed that "the Indian students (in their classes) had previous knowledge in the areas covered by the materials" and three did not know. Of the four who felt that "the Indian students had no previous knowledge" three thought that this lack of knowledge was a hindrance to them.

The following are suggestions given by the teachers for improving the Social Conflicts package:

- Two teachers wanted to "have the reading level simplified."
- "More tapes and audio-visual aids."
- "Need to stress more similarities between Indians and non-Indians."
- "More different viewpoints in the readings."

- "More student booklets needed in the package."
- "More orientation toward the individual tribes in North Dakota."
- "More instruction for teachers on how to teach the materials."
- "Need student guides for the supplemental materials."
- "More detailed classroom activities are needed."
- "The Prejudice unit and the Americanizing the Indian unit need to be 'toned down' in the opinions presented."

Responses of Teachers to the Fine Arts Package

The Fine Arts package was utilized by eleven teachers as follows:

Only unit(s) or parts of unit(s)	10
Independent study (teacher-guided)	2
As a resource available to students	6
As a teacher resource	1

Most of these teachers had used more than one of the following units or parts of units:

Art unit	8
Music unit	6
Literature unit	4
Dance and Drama unit	1

The total class periods devoted to the foregoing units ranged from five class hours to an entire quarter. The two teachers who had directed independent study activities had aided students in working on forms of Indian literature. The six teachers who made the Fine Arts materials available to their students as a resource described the following processes:

- assigned students to research topics on Indians
- made copies of selected readings and suggested that students take them home for their parents
- assisted students to derive ideas for drawing pictures related to the material

- materials were made available for the development of speech projects
- had the students put up the posters
- informed the students that the materials were available to read

Eight teachers found that the Fine Arts package or units fit easily into their academic programs for the semester; the two who disagreed stated that their programs "had already been structured." One teacher explained that the Fine Arts materials were being used in the school's Indian Club and not in the regular classrooms; hence a "pre-determined curriculum was not a problem."

Seven of the eleven teachers had made use of the Teacher's Guide for the Fine Arts program. Only three of these had utilized the objectives specified for the various units. Four of the teachers had occasion to use some of the bibliographic resources listed in the units and all four had found them either available in their own classroom or in the school library. Four teachers had implemented some of the suggested classroom activities and found them to be effective. Eight teachers had developed their own activities to go with the units. All of the eleven teachers had at least read the Teacher's Guide and seven of these believed that the information presented was sufficient for instructional purposes. The three who felt that the information was insufficient offered the following suggestions:

- "More concrete examples are needed."
- "More detail is needed."
- "An annotated bibliography and more reference information is needed."

One teacher had no conclusion about whether or not the information in the Teacher's Guide was sufficient.

Ten of the eleven teachers had utilized the supplemental materials in the Fine Arts package, specifying the following:

Posters	10
Symbolism and Design Plates	8
Profile Cards of Contemporary Native American Artists	8
Cassette Tape of Protest Songs	5

All ten of the teachers found the supplemental materials to be useful for teaching the related units. However, one teacher commented that the music on the cassette tape was "too militant."

Only one of the teachers considered the reading level of the Fine Arts package to be inappropriate. This teacher stated that "the level was too low for the non-Indian students." Ten teachers singled out the following units or portions of units as being most beneficial to the students:

Music unit	2
Art unit	4
Literature unit	3
Profile cards	1
Posters	1

Four of the eleven teachers believed that their Indian students had "no previous knowledge" in the areas covered by the Fine Arts materials, and of those four, three thought that this "had been advantageous for the students."

The following suggestions for improving the Fine Arts package were provided by the teachers interviewed:

- "More audio-visual materials."
- "More supplemental materials for the Art unit."
- "Need traditional short stories without a contemporary social message."
- "A.I.C.D.P. staff should talk directly to the students."

- "Include more information on Mandan, Hidatsa, and Arikara art."
- "Longer bibliographies."
- "More suggested projects in detail in the Teacher's Guide."
- "Add more books to the Literature unit and provide them as part of the package."
- "Provide more drawings and reproduced paintings by well-known, contemporary Indian artists."

Response of Teachers to General Evaluation Questions

Eleven of the sixteen teachers who had actually used the materials with students considered the materials (Social Conflicts and Fine Arts) to be "generally accurate." Two teachers questioned the accuracy of some of the material, especially within Social Conflicts, and three did not feel they could respond to our question about accuracy because, from their perspectives, the materials were "too political in their orientation" or "too interpretive."

We framed a series of questions in our interview which related directly to the broad objectives of the American Indian Curricula Development Program. These objectives are presented below to provide further context to the discussion which follows.

1. To assist educators to better understand the Indian in the classroom.
2. To develop new and effective teaching techniques to be used in the instruction of Indian students.
3. To provide in-service training for teachers of Indian studies.
4. To bridge the cultural gap of the Indian and non-Indian.
5. To promote a sense of respect for other minority cultures through Indian cultural awareness.
6. To improve our education system.

Eleven of the teachers who used the materials with students felt that

the A.I.C.D.P. curriculum had helped them to better understand the Indian students in their classrooms. Four indicated that using the materials had not helped and one teacher had no Indian students in her classroom.

Six teachers said that the teaching techniques associated with the materials had been effective in the instruction of their Indian students, and three were unable to make any particular assessment. For the remaining teachers the question was viewed as inappropriate inasmuch as they had not "used the associated teaching techniques."

Fifteen of the teachers believed that they had learned more about Indian Studies as a result of using the materials; only one teacher responded negatively.

The question asking whether use of the materials had helped bridge the cultural gap between Indian and non-Indian students brought a variety of responses. Seven teachers claimed that the materials had helped to bridge the cultural gap; three stated that they were not helpful; three were "not sure," and the remaining three felt that the question was inappropriate as they did not have both Indians and non-Indians in their classrooms. Upon further inquiry, four of the teachers suggested that the use of the materials had "created increased conflict between Indian and non-Indian students."

Nine teachers thought that the use of the materials had promoted respect for other minority cultures through Indian cultural awareness; three "did not know" and four stated that the materials had not encouraged respect for other minority cultures, with one of these teachers claiming that the materials had "only served to exaggerate the prejudices that existed."

Twelve teachers felt that the use of the materials had contributed to the improvement of their educational system while four did not.

In response to the question of whether "using the materials had promoted a positive self image for Indian students," ten teachers believed this had occurred; four did not; two were "not sure"; and one teacher had no Indian students. Six teachers thought that the "needs of Indian students were being met by using these materials"; three responded "somewhat"; one was "not sure"; and for the one teacher without Indian students, the question appeared inappropriate. Five teachers, however, did not believe that the needs of Indian students were being met and that the following were needed:

- "Students need to get more involved with the materials."
- "Some revisions still need to be made."
- "More information is needed on local reservations."
- "More material on the Chippewa and Metis."
- "More multi-cultural courses."

Eleven teachers indicated that non-Indian students benefitted from these materials. The following were provided as examples:

- "By just being made aware of the information."
- "By exposure" (four teachers).
- "By finding out that there were Indian artists."
- "Better understanding of Indian classmates."
- "By seeing the 'otherside'."
- "By learning how to do beadwork."

One of the teachers emphasized that non-Indian students had not profited from the materials; on the contrary, "it had made those students more

hostile." For four teachers, the question was not applicable because they had no non-Indian students.

When questioned about whether their own background had prepared them adequately to teach materials such as these, eight teachers believed that it had although only one teacher had ever taken an Indian Studies course and none had participated in any multi-cultural education courses. Eight others felt that they were inadequately prepared.

Eight teachers did not consider the cost of the A.I.C.D.P. materials to be prohibitive while four thought that the cost was too high, and four did not know. Fifteen teachers planned to use the materials in their classrooms in the future. The one teacher who said that he would not use them again claimed that "the materials caused too much hostility." All sixteen teachers supported the need for additional Indian Studies curricular materials; they offered suggestions in the following areas:

- Native American history for the high school level (four teachers).
- More on Native American art (four teachers).
- More on the Chippewas and Metis (three teachers).
- More detailed accounts of famous Indians.
- The attitudes of U.S. Presidents toward Native Americans.
- Short traditional stories.
- More emphasis on the Mandan, Hidatsa, and Arikara.
- More on tribal government.
- Information on the Indians of the Southeastern and Northeastern U.S.
- More information on Indians in public schools.

- More information on Indian education.
- More background information for teachers.
- Local history of Fort Totten.
- More differing opinions represented.
- More on Native American culture.
- More on Native American literature.
- Expansion on what A.I.C.D.P. has already done.

Responses of School Librarians

Six librarians were interviewed to determine the extent to which school libraries might be able to provide supplemental bibliographic resources to the A.I.C.D.P. 9 - 12 curricular materials. Four of the six librarians stated that they had either seen or had access to the Social Conflicts and/or Fine Arts packages. Three of these librarians had looked at or received the lists of associated supplemental bibliographic resources. These three had checked to see if their school had the resources. One said they had "a few," one had "some," and another had "many" of the resources. An additional librarian stated that she had not been contacted by any teachers and had not reviewed the A.I.C.D.P. materials very extensively but that the library contained "a vast amount of Native American resources." Only two librarians had been contacted by teachers in search of supplemental bibliographic resources. Two librarians indicated that they could obtain the necessary resources by borrowing from another school's library and one other suggested that the materials could be borrowed on interlibrary loan from the University of North Dakota library. Two librarians planned to order some of the supplemental resources for their libraries before next year.

The A.I.C.D.P. Workshops

Unfortunately, the two workshops that we attended cannot be considered typical for the demonstration of the A.I.C.D.P. 9 - 12 curricular materials. During the 3-day workshop in January in Bismarck, an A.I.C.D.P. staff member described the materials and put them on display. The four high school teachers who attended the workshop filled out a short questionnaire on the A.I.C.D.P. materials. All four teachers had some familiarity with the materials because each of their schools had a kit. Only two indicated that the materials were being used to any extent in a classroom. All four teachers suggested that they needed intensive workshops in order to be able to implement effectively the materials in their classrooms. At the workshop in Grand Forks in April, the 9 - 12 materials were presented in a professional and efficient manner. The A.I.C.D.P. staff member engaged the workshop participants in discussions and in two activities, one of which is printed in the Teacher's Guide of the Social Conflicts package. We considered this latter workshop to be particularly effective as an introduction to the program, but too brief to aid in actual implementation.

V

Additional Observations

The observations which follow go somewhat beyond our formal interview data. They represent personal qualitative perspectives based on our discussions with principals and teachers during the on-site visits.

It is apparent that school administrators have the potential to play an active role in getting new curricular materials accepted in their schools. During our initial contacts, there were a surprising number of school administrators misinformed about, uninterested in, or unaware of

the existence or location of the A.I.C.D.P. 9 - 12 curricular materials. Many teachers later revealed that their administrators never interacted with them regarding expectations for implementing the A.I.C.D.P. materials. By not looking at the materials or discussing them openly, administrators left the teachers with so little direction that several expressed some reluctance to make full use of the materials. At the other end of this continuum, three teachers in one school reported that their principal had strongly discouraged them from utilizing the A.I.C.D.P. materials (especially the Social Conflicts package) because of the "values-clarification activities" and the "controversial nature of those materials." As a result, these teachers were reluctant to make much use of the curricular materials in their classrooms.

Many of the teachers seemed to lack confidence in their ability to deal with the flexible character of the program and were uncomfortable about some of the controversy that exists in the materials. Few had adequate preparation to effectively and constructively present or discuss "values" issues in their classrooms. Several teachers commented that the materials were not "like a text-book" which could be taught from beginning to end. The A.I.C.D.P. materials demand that teachers use some creativity and ingenuity in order to integrate aspects of the materials into their regular on-going social studies or humanities programs. Those teachers who were concerned about the single viewpoint facet of the materials had apparently not thought to introduce other viewpoints and other literature.

The network of communication regarding the A.I.C.D.P. materials among teachers within a single school was in some cases non-existent or very confusing. For example, one literature teacher who had been using the Social

Conflicts package was critical because there was not much "literature" contained in it. She was unaware of the Fine Arts package which includes a Literature unit because the art teacher in the same school had not shared this information with her. Another teacher had been utilizing the materials exclusively in Indian Studies classes because the other teachers in the school who might have used selected units in their conventional subject-area classes resisted attempts to integrate the A.I.C.D.P. materials into their programs. In those schools which had Indian Studies classes this seemed to be the established pattern. However, most of these Indian Studies classes were made up exclusively of Indian students. The end result of this pattern was that conventional subject-area teachers did not assume responsibility for introducing multi-cultural materials, and non-Indian students (in schools where there were non-Indian students) were essentially "protected" from matters dealing with Indian cultures and values. Such a use does not promote or enhance the understanding of cultural differences which is one of the stated objectives of the A.I.C.D.P. materials.

During the formal interviews with those who were using the materials, as well as in informal conversations with other teachers, we gained some insight into the attitudes held by many of the non-Indian teachers about Indians. When the subject of Indian cultures was discussed, it was apparent that many teachers were ethnocentric in their outlook and generally misinformed about the nature of culture itself. When the topic of Indian culture was pressed, some teachers revealed that they considered Indians to be different from mainstream Americans only insofar as "Indians drink a lot and are on welfare." An example of limited perspective? Probably, but more than that, it suggests a lack of information regarding the culture of the local Indians and a lack of perspective on the complexities

of the acculturation process. Other teachers who expressed a desire that similarities rather than differences be stressed in matters of culture revealed further that the similarities they wanted stressed were those aspects of the dominant culture which had been adopted by the Native Americans. In other words, these non-Indian teachers were primarily interested in those aspects in the lives of Native Americans which were similar to their own. From our perspective, such an orientation detracts from achieving any cross-cultural understanding.

The lack of a multi-cultural orientation on the part of many of the school administrators and teachers we talked with--and they may not be unrepresentative--serves in part to negate the overall purposes of the A.I.C.D.P. 9 - 12 materials and limits the effectiveness of those materials in the classroom. If a teacher does understand or espouse the values of a multi-cultural education in a school where such understandings and values are not broadly shared, then any attempt to provide an atmosphere for cross-cultural understanding among both Indian and non-Indian students will be difficult, if not futile.

VI

Conclusions

Of the twenty-one schools which were sent the A.I.C.D.P. 9 - 12 curricular materials, only fourteen actually made use of them in classroom settings. It should be noted, however, that there was only a minimal use of the materials in most of these fourteen schools. This can be explained to some extent by the fact that the materials were not sent out by A.I.C.D.P. until December 1976. By this time, many teachers in these schools had already formulated their instructional plans for the second semester. It

might also be explained by the lack of interest and awareness of many of the principals in the twenty-one schools.

All eighteen teachers who had used the materials (sixteen with students) and were part of the evaluation sample were in agreement that there is a need for Indian-related curricular materials in their schools. This in itself is a good indication that the time and energy devoted to the development of materials by A.I.C.D.P. is worthwhile. Although only six of the eighteen teachers had attended an A.I.C.D.P. workshop, the remaining teachers were interested in attending an A.I.C.D.P. curriculum workshop.

Most of the teachers who used the Social Conflicts and Fine Arts packages did so selectively, focusing on a particular unit or portion of a unit within each package. Such use does not allow for any authoritative conclusions regarding the entire A.I.C.D.P. 9 - 12 curriculum program. Slightly over half the teachers using the curriculum materials made use of the Teacher's Guide, but then only selectively. In the majority of cases, teachers developed their own activities rather than using those suggested in the Guides. In some instances, this was the case because they did not have access to the Guides (for reasons not related to the A.I.C.D.P.). In other cases, it related to a lack of experience with the "values clarification" orientation. All of those who implemented the suggested activities, however, found them effective.

Most of the teachers had selectively utilized the supplemental materials in both packages. Only one claimed that a particular supplemental item was not helpful, and this person viewed most of the materials as inflammatory. Over half the teachers were satisfied with the appropriate-

ness of the reading level.

The Prejudice unit and the Art unit were the most frequently used units in the curriculum packages. Both were viewed as particularly beneficial. And most of the teachers felt that these units fit easily into their pre-determined instructional programs.

In relation to the broad objectives of the American Indian curriculum, there was a strong indication that the materials were supportive of most of the objectives. The only discrepancy worth noting related to the following objective: "to bridge the cultural gap between the Indian and non-Indian." This may be due in large measure to the fact that the materials were used in a number of classroom settings where there were only Indian students.

Most teachers considered the content in the materials to be accurate, but many tempered this belief with comments of concern about "the political and militant nature of some of the content." While there was a consensus among those we interviewed that the materials helped promote a positive self-image for Indian students, there was also a consensus that more was needed. More than half the teachers believed that the materials had been beneficial to their non-Indian students.

Teachers expressed some reservations about their background for handling constructively the A.I.C.D.P. materials. Only two or three of the teachers had any actual preparation in multi-cultural education.

All except one of the teachers expressed plans to use the A.I.C.D.P. 9 - 12 materials in the future. This suggests a generally positive view of the materials, although all of the teachers felt that additional materials were necessary.

The data from interviews with the school librarians indicate that few

school libraries contain sufficient numbers of the resources listed in the A.I.C.D.P. bibliographies to implement the program to the degree anticipated. Only two librarians claimed to have "many" of the listed resources.

The A.I.C.D.P. workshops we observed were atypical and would not warrant any evaluative conclusions. The two that we attended were too brief to accomplish anything more than an introduction to the program.

VII

Recommendations

The recommendations which follow are based on the eighteen interviews of teachers, six interviews of librarians, additional observations and informal discussions with teachers and principals, and the observation of two workshops.

1) Additional, more intensive, workshops are necessary for the successful implementation of these materials. Principals, superintendents, and other school administrators should be encouraged to attend these A.I.C.D.P. workshops, at least during the introductory periods. This would enable them to become more aware of the different facets and purposes of the 9 - 12 materials. Teachers should be invited to attend one-day or even two-day intensive workshops where they could actually teach portions of the units to each other. This would give them the experience of teaching the materials as well as allow them an opportunity to share ideas, problems, or misgivings with other teachers and the A.I.C.D.P. staff. The workshops could be addressed to social studies, humanities, and fine arts teachers as individual groups or to all faculty in a single school. The A.I.C.D.P. staff might also include some general information about multi-cultural education and how Indian Studies are part of a broad attempt to understand the differences and similarities of the many cultures which exist in our state and nation. It would be beneficial if the state's colleges and universities as well as the State Department of Public Instruction and the North Dakota Education Association, could be more deeply involved with the training activities. Such collaboration would, we believe, increase the credibility of the materials and encourage more extensive use in public schools throughout North Dakota. The 1977 North Dakota Legislature

directed the State Department of Public Instruction to assume a larger responsibility for developing and distributing Indian related curriculum materials.

2) The A.I.C.D.P. staff should encourage teachers to provide constructive feedback so that the staff can continue revising and expanding the curricular materials. An active communication system between classroom teachers and curriculum developers could aid in refining the materials. Increased interaction between predominantly non-Indian teachers and the Indian A.I.C.D.P. staff could also serve to enhance cross-cultural understanding between those two groups. At present, very little interaction exists. A periodic newsletter might be used to facilitate a part of this process.

3) Members of the A.I.C.D.P. staff might offer to teach a portion of a unit in a classroom. This would allow teachers to observe the intended teaching techniques in action. In particular, this method could demonstrate the flexible use of the materials in conventional subject-area classes offered to both Indian and non-Indian students. Video-taping such activities might prove helpful for purposes of training and dissemination.

4) Steps should be taken to overcome the paucity of suggested bibliographic resources in school libraries. The A.I.C.D.P. staff could facilitate this by compiling a single listing of all of the bibliographic resources suggested throughout the materials. This single listing could be sent to all librarians in schools which have received the materials or will order them in the future. Assistance might be sought from the State Library Association and the Office of Library Services, State Department of Public Instruction.

5) The A.I.C.D.P. staff might develop more ways of integrating the Social Conflicts and Fine Arts packages. There are a number of areas which overlap quite naturally. Each package could be made richer by the inclusion of portions of the other.

6) We believe the cost of the program may be an impediment to its use in schools. Efforts need to be made, we believe, to reduce the costs to schools in order to encourage greater use.

7) An evaluation should be conducted in 1977-78 when the materials are more familiar to teachers and in greater use. This evaluation should include efforts to gain student response.

APPENDIX A

The University of North Dakota

GRAND FORKS 58202

The Center for Teaching and Learning

January 21, 1977

Dear Principal:

The director of the United Tribes American Indian Curricula Development Program has asked that Dean Vito Perrone and I assist them in evaluating their current materials for grades 9 - 12. According to a list provided by United Tribes, your school has been sent those new materials, units on Social Conlficts and Fine Arts. I would appreciate receiving the name(s) of the teacher(s) who have used or plan to use those materials during the spring semester as I would like to contact them directly in the near future.

Thank you for your assistance.

Sincerely,

Janet Ahler, Ph. D.

pvb

— An Equal Opportunity Institution —

APPENDIX B

Schools Receiving the A.I.C.D.P. 9 - 12 Kits
and Contacted in the Investigation

	Those using the Kit In The Classroom	Those not using the Kit in the Classroom
Fargo North High School		X
Halliday High School		X
Mandaree High School	X	
New Town High School	X	
Parshall High School		X
White Shield High School	X	
Eight Mile High School	X	
Solen High School		X
Fort Yates High School		X
McIntosh High School		X
McLaughlin High School	X	
St. John High School	X	
Rolla High School	X	
Rolette High School*		X
Turtle Mt. Comm. School	X	
Dunseith High School	X	
Fort Totten High School	X	
Oberon High School	X	
Devils Lake High School	X	
Warwick High School	X	
Maddock High School	X	

*Reported never receiving the 9 - 12 kit.

APPENDIX C

INTERVIEW SCHEDULE FOR THE EVALUATION
OF A.I.C.D.P. 9-12 CURRICULAR MATERIALS
SOCIAL CONFLICTS AND FINE ARTS

TEACHERS

NAME _____

SCHOOL _____

SUBJECT _____

GRADE(S) _____

Packages Used:

Social Conflicts _____
Fine Arts _____

Date of Interview _____

1. What is the approximate ratio of Indian/Non-Indian students in your class(es)? _____

2. Do you feel that there is a need in your school for Indian-related curricular materials?
_____ Yes
_____ No

3. When and where did you first become aware of the A.I.C.D.P. 9-12 curricular materials?
When _____
Where _____

4. Have you attended any workshops in which the A.I.C.D.P. 9-12 curricular materials were demonstrated by the A.I.C.D.P. staff?
_____ Yes
_____ No SKIP to 4C

4a. If Yes, do you feel that the demonstration was beneficial to your teaching with the materials?
_____ Yes SKIP to 5 or 24
_____ No

4b. If No, explain why not _____

_____

_____ SKIP to 5 or 24

4c. If No, would you be interested in attending such a workshop? _____ Yes SKIP to 5 or 24
_____ No

4d. If No, explain why not _____

_____

_____ SKIP to 5 or 24

QUESTIONS ONLY FOR THOSE USING THE SOCIAL CONFLICTS PACKAGE

5. In what way have you utilized the Social Conflicts Package?

As a package in its entirety	_____	
Only unit(s) in the package	_____	SKIP to 8
Independent study (teacher-guided)	_____	SKIP to 10
As a resource available to students for their own use	_____	SKIP to 11
Other (Explain _____ _____)	_____	

6. In using the entire package, did you teach it from beginning to end? _____ Yes _____ No SKIP to 7

6a. If No, how did you teach it?

_____

_____

7. How many class periods were devoted to the Social Conflicts Package? _____ SKIP to 12

8. Which unit(s) in the package did you use?

Prejudice	_____
Education	_____
Americanizing the Indian	_____
B.I.A.	_____

9. How many total class periods were devoted to the unit(s) of the package? _____ SKIP to 12

10. If you have used the materials for independent study for your students, did you directly guide the students in this method? _____ Yes SKIP to 12
_____ No

10a. If No, describe what you did do _____

_____

_____ SKIP to 12

11. If you have made these materials available to the students for their own use, please explain how that process worked _____

_____

_____

_____

11a. What was your role in that process? _____

_____

12. Did the package or unit(s) fit easily into your pre-set curriculum for the semester? _____ Yes SKIP to 13
_____ No

12a. If No, explain why not _____

_____

_____

13. Have you utilized the Teacher's Guide? _____ Yes
_____ No SKIP to 17

14. Did you utilize the objectives specified in the unit(s)?

_____ Yes
_____ No

15. Did you make use of any of the bibliographic resources listed throughout the unit(s)?

_____ Yes
_____ No SKIP to 16

15a. If Yes, were these available in your school library?

_____ Yes
_____ No

16. Did you implement any of the suggested activities in the Teacher's Guide?

_____ Yes
_____ No SKIP to 17

16a. If Yes, did you find them to be effective?

_____ Yes
_____ No

17. Did you develop any of your own activities to go with the unit(s)?

_____ Yes
_____ No

18. Is the information in the Teacher's Guide sufficient for conducting the lessons?

_____ Yes SKIP to 19
_____ No

18a. If No, what is still needed?

_____

_____

19. Did you make use of the supplemental materials in the Social Conflicts Package?

_____ Yes
_____ No SKIP to 20

19a. If Yes, which one(s)?

Activity Cards	_____
Transparency Originals	_____
Poster	_____
BIA organizational chart	_____
Native Americans by Wm. Meyer	_____
Career Development Opportunities for Native Americans by the BIA	_____
Slide/tape shows available from A.I.C.D.P.	_____

19b. Did you find this/these to be useful for teaching the related unit(s)?

_____ Yes
_____ No

20. Have you found that the reading level of the Social Conflicts Package is appropriate for your class(es)?

_____ Yes SKIP to 21
_____ No

20a. If No, what exactly was the situation? _____

_____

_____

21. Was there a particular unit or portion of a unit you thought was most beneficial to the students?

_____ Yes
_____ No SKIP to 22

21a. If Yes, which one? _____

_____

22. Do you believe that the Indian students had previous knowledge in the areas covered by the materials?

_____ Yes SKIP to 23
_____ No

22a. If No, did this help or hinder them?

_____ Help
_____ Hinder

22b. (Why? _____

_____)

23. What suggestion might you have for improving the Social Conflicts Package in any way?

_____

_____

_____

_____ SKIP to 43

QUESTIONS ONLY FOR THOSE USING THE FINE ARTS PACKAGE

24. In what way have you utilized the Fine Arts Package?

As a package in its entirety	_____	
Only unit(s) in the package	_____	SKIP to 27
Independent study (teacher-guided)	_____	SKIP to 29
As a resource available to students for their own use	_____	SKIP to 30
Other (Explain _____ _____)	_____	

25. In using the entire package, did you teach it from beginning to end? _____ Yes _____ No SKIP to 26

25a. If No, how did you teach it? _____

_____

26. How many class periods were devoted to the Fine Arts Package? _____ SKIP to 31

27. Which unit(s) in the package did you use?

Art	_____
Music	_____
Literature	_____
Dance and Drama	_____

28. How many total class periods were devoted to the unit(s) of the package _____ SKIP to 31

29. If you have used the materials for independent study for your students, did you directly guide the students in this method?

_____ Yes SKIP to 31
_____ No

29a. If No, describe what you did do _____

_____

_____ SKIP to 31

30. If you have made these materials available to the students for their own use, please explain how that process worked _____

_____

_____

_____

What was your role in that process? _____

_____

31. Did the package or unit(s) fit easily into your pre-set curriculum for the semester?

_____ Yes SKIP to 32
_____ No

31a. If No, explain why not _____

_____

_____

32. Have you utilized the Teacher's Guide?

_____ Yes
_____ No SKIP to 36

33. Did you utilize the objectives specified in the unit(s)?
_____ Yes
_____ No

34. Did you make use of any of the bibliographic resources listed throughout the units?
_____ Yes
_____ No SKIP to 35

34a. If Yes, were these available in your school library?
_____ Yes
_____ No

35. Did you implement any of the suggested activities in the Teacher's Guide?
_____ Yes
_____ No SKIP to 36

35a. If Yes, did you find them to be effective?
_____ Yes
_____ No

36. Did you develop any of your own activities to go with the unit(s)?
_____ Yes
_____ No

37. Is the information in the Teacher's Guide sufficient for conducting the lessons?
_____ Yes SKIP to 38
_____ No

37a. If No, what is still needed? _____

_____

38. Did you make use of the supplemental materials in the Fine Arts Package?
_____ Yes
_____ No SKIP to 39

38a. If Yes, which one(s)?

Posters	_____
Symbolism & design plates	_____
Profile cards of contemporary Native American artists	_____
Cassette tape of songs	_____
Slide/tape shows available from A.I.C.D.P.	_____

38b. Did you find this/these to be useful for teaching the related unit(s)?

_____ Yes
_____ No

39. Have you found that the reading level of the Fine Arts Package is appropriate for your class(es)?

_____ Yes SKIP to 40
_____ No

39a. If No, what exactly was the situation? _____

_____

_____

40. Was there a particular unit or portion of a unit you thought was most beneficial to the students?

_____ Yes
_____ No SKIP to 41

40a. If Yes, which one? _____

_____

41. Do you believe that the Indian students had previous knowledge in the areas covered by the materials?

_____ Yes SKIP to 42
_____ No

41a. If No, did this help or hinder them?

_____ Help
_____ Hinder

41b. (Why? _____

_____)

42. What suggestions might you have for improving the Fine Arts Package in any way?

_____

_____

_____

_____

QUESTIONS FOR ALL THOSE INTERVIEWED

43. Do you consider the information in these materials is generally accurate?
_____ Yes
_____ No

44. Do you feel that using these materials has helped you to better understand the Indian students in your classroom?
_____ Yes
_____ No

45. Do you feel that the teaching techniques associated with these materials have been effective in the instruction of Indian students?
_____ Yes
_____ No

46. Do you feel that you as a teacher have learned more about Indian Studies as a result of using these materials?
_____ Yes
_____ No

47. Do you feel that the use of these materials has helped to bridge the cultural gap between the Indian and non-Indian?
_____ Yes
_____ No

48. Do you think that the use of these materials has promoted respect for other minority cultures through Indian cultural awareness?
_____ Yes
_____ No

49. Do you feel that the use of these materials has contributed to the improvement of this education system?
_____ Yes
_____ No

50. Do you feel that using these materials has promoted a positive self-image for Indian students?

_____ Yes
_____ No

51. Do you think that the needs of Indian students are being met by using these materials?

_____ Yes SKIP to 52
_____ No

51a. If No, what else is needed? _____

_____

52. Do you feel that non-Indian students profited from these materials?

_____ Yes
_____ No SKIP to 53

52a. If Yes, in what way?

_____

_____

53. Do you believe that your own background adequately prepared you to teach materials such as these?

_____ Yes
_____ No

54. Do you consider that the cost ($150) of the materials might be prohibitive compared to other Indian-related materials that are available?

_____ Yes
_____ No
_____ Don't Know

55. Do you plan to use these materials in your classroom in the future?

_____ Yes SKIP to 56
_____ No

55a. If No, why not? _____

_____

_____

56. Do you feel that there is a need for additional Indian Studies curricular materials?

_____ Yes
_____ No END

56a. If Yes, in what areas? _____

_____

_____

_____

* THANK YOU *

APPENDIX D

INTERVIEW SCHEDULE FOR THE EVALUATION
OF A.I.C.D.P. 9-12 CURRICULAR MATERIALS,
SOCIAL CONFLICTS AND FINE ARTS

LIBRARIANS

NAME _____ DATE OF INTERVIEW _____

SCHOOL _____

1. Have you seen or had access to either the Social Conflicts or Fine Arts Packages?
   _____ Yes
   _____ No

2. Have you looked at or received the lists of associated supplemental bibliographic resources?
   _____ Yes
   _____ No End

3. Have you checked to see if your library has these materials?
   _____ Yes
   _____ No SKIP to 5

4. Did you find that your library had
   None _____
   A few _____
   Some _____
   Many _____
   All _____
   of the listed materials.

5. Have any teachers contacted you in search of supplemental bibliographic resources for the packages?
   _____ Yes
   _____ No End

   5a. If Yes, have you been able to supply them with their requests?
   _____ Yes SKIP to 6
   _____ No

   5b. If No, did you make arrangements to secure the resources from somewhere else?
   _____ Yes
   _____ No SKIP to 5d

5c. If Yes, from where and how?

_____

_____

_____

5d. If No, why not?

_____

_____

_____

6. Do you plan to order any supplemental resources for your library?

_____ Yes
_____ No

* THANK YOU *

APPENDIX E

A Brief Content Analysis

This brief content analysis is placed in the Appendix inasmuch as it goes beyond our basic evaluation obligations. As persons interested in and knowledgeable about social studies curricula, we felt a responsibility to share some of our perspectives.

In general, the A.I.C.D.P. 9 - 12 materials (Social Conflicts and Fine Arts) are unique in much of their content, professionally designed and flexible for classroom use. Much of the material, especially in the Social Conflicts package, is values-oriented and projects, in a direct manner, a particular point of view. As the foreword to Social Conflicts makes clear, "[the materials] present basically only one point of view and it should be understood that it is not an exclusive one....[They] reflect the Indian point of view and should be treated as such." In light of the history of curriculum materials, especially the disregard that has existed in relation to the Native American, such a direction is understandable. But we wonder whether such a perspective might be tempered, at times, with some recognition that other points of view do exist and are based on more than people's prejudices, ignorance, or negative motivations.

The overall design and organization of the materials embrace current and sound elements of curriculum development. Objectives, classroom activities, discussion questions and additional bibliographic resources are provided in abundance (though some annotation would be helpful).

Most of the stated objectives related to the Social Conflicts materials tend to be affective in their orientation. But what about cognitive concerns? Teachers, we believe, would be helped by having some explanation

of the relationships between affective and cognitive objectives.* The objectives in the Fine Arts program, on the other hand, tend to be more cognitive and are identified as "Performance Objectives," though in a few cases particular objectives are not technically written in performance terms ("develop an appreciation for Indian oratory").

There is little uniformity in the format of unit discussions within the Teacher's Guide associated with the two curriculum packages. We believe that some uniformity would be helpful to teachers who are attempting to use the materials.

The "suggested lesson plan" which was related to the unit on Indian Education in the Teacher's Guide for Social Conflicts (pp. 17-19) was an exception to what was presented for the other units in Social Conflicts and Fine Arts. Having material of this sort for all of the units would be helpful to many teachers.

A.I.C.D.P. might wish to consider including in the Fine Arts package copies of Laughing Boy and House Made of Dawn. (At least two of the schools using the materials did not have the books.) A paperback book, Native Americans: The New Indian Resistance, is already provided as part of the Social Conflicts package. (It should be noted, however, that this book is not discussed in the Teacher's Guide or Student Handbook. It appears principally as a bibliographic entry.)

---

*One minor discrepancy was found between information in the Social Conflicts Teacher's Guide and that in the Student Handbook. Activity 5, Discrimination in Health Care, in the Teacher's Guide makes reference to "La Nada" in a discussion question but the name does not appear in the associated readings in the Student Handbook.

The A.I.C.D.P. 9 - 12 curricular materials have the potential for extreme flexibility. This suggests the need for in-service assistance to teachers. The two packages need not be used as a separate entity within an existing school curriculum even though the organization of the materials is suggestive of a separation. It would probably serve student needs and teacher needs more effectively if individual units or even parts of units were integrated throughout established social studies, humanities, or fine arts programs. Having each unit in the student booklet packaged separately might facilitate this.

Students and teachers are introduced to some interesting material in Social Conflicts and Fine Arts. It appears to us, however, that more care has gone into the selection of materials for Fine Arts than for Social Conflicts. The selections are more varied and provide considerably more background about traditional cultural differences as well as contemporary differences and similarities.

In summary, we feel that the 9 - 12 curriculum materials possess considerable merit. They contribute to the broad objectives set forth by A.I.C.D.P. They help to fill a void that can no longer be explained away by educators. That we have offered some criticism, some suggestions, does not lessen our support and enthusiasm for the work of the American Indian Curricula Development Program.